Today in America there is a great movement for art in industry. Our people, more and more, are demanding that what they wear, what they place in their homes, whatever comes into their daily life, shall be beautiful. It is the problem of the American merchant as well as of the manufacturer to satisfy that demand. In the new beauty of skyscrapers, the new beauty of immense stores—the cathedeal of commerce—new beauty of color and design in American manufactured products, we see the beginning of the greatest of all mergers, the union of art and industry; the beginning of a new and better civilization.

In many ways, beauty and Art are being woven more and more into the fabric of our everyday living. As Art is brought to and really enters the life of the people, it finds expression in

More beautiful homes
Greater refinement in dress
Increasing beauty in manufacture
More beautiful towns and cities
And, a finer public taste and citizenship generally.

C. VALENTINE KIRBY

THE DRAWINGS OF CHILDREN

THERE are several viewpoints as to how children should be taught to draw. There is the "self-expression" viewpoint, which believes the child should be permitted to draw at will; the viewpoint which believes the child should be taught to recognize the possibilities of his self-expression; and the viewpoint that believes the child should draw according to rules. My general attitude agrees with the second. By that I mean, it is possible and reasonable for the child to recognize, after he has committed himself in paint or pencil, what he has done. This has a moral importance, which, as an educational detail, must supersede all else. By the recognition of his methods, the child comes to a recognition of himself and his attainment. If art will mean anything to him in the future, it must mean the use of an instrument, working with and upon a medium, to create a form containing an idea. And that is exactly what the recognition of his child's expression signifies, except that it will not be understood in its delicate inferences of æsthetics and philosophy. Although I am a critic of art and a lover of the formal aspects of art, I must say that, as an educator, I must be interested in the expression as a revelation of the child. Therefore, if I indicate to the child the meaning of his revelation, I must first see that the child wants to understand and is ready for this elucidation. That can be detected by a teacher who has observed the child. It will be evidenced in his doubts, his enthusiasms, his curiosity, and his questions. A teacher working according to the third viewpoint mentioned above is not likely to observe these operations of the child, for she will be interested only in the child's methodical execution of a rule such as "central balance" or "complementary colors," She will, in other words, be interested in the job of the child, not in his expression. I regret to say that that is the most usual case.

So much for the attitude. Now to the expression. Technically, the child's drawing resembles the work of the primitive. Factually, the child's interests are as broad as his experience, real, imaginative or fanciful. Girls are more often interested in the details of beauty, boys in the mechanics of the drawing, just as they are interested in machines as subject-matter. It is for this reason that boys find more of interest in linoleum and wood-cutting than girls, in weaving, and—were it not socially stigmatized as feminine labor—in embroidery. I

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have found that in an environment where the arbitrary sex divisions of labor are absent, boys enjoy the mechanical guiding of the needle, though they are not greatly interested in the creation of the design. It is well to note that children are likely to fall into the indolence of following another's creation if the adult is not insistent upon the child's own contribution. And upon that insistence I have never weakened my emphasis. After a time, the child enjoys the recognition of his own accomplishments; there is between him and it complete understanding, not always articulate but very genuine.

Every artist knows that the success of a painting is not its accuracy of duplication. The composition of lines, masses and colors is the total thing, and in its success lies the value of the work of art. Resemblance, however, plays a great part in the child's effort, in the effort, particularly, of the boy, who, being less æsthetic than the girl, is more realistic-minded. But we are to remember that the child's idea of close resemblance is not the adult's. The child's idea of perfection can be no greater than his experience of perfection, which depends upon what I shall call his "pitch of perfection." That is, just as sounds above a certain pitch are not heard by us, so perfection above a certain level is not seen by the child. I recall in a certain progressive school an incident in proof of this. The shoemaker who was offering instruction there had made a fine pair of mocassins with all the skill of his quarter-century of experience. B., a boy of ten, the most skilled of the children, had also made a pair of mocassins, with rough edges and many other details hardly perfect. Yet the children could see no superiority in the work of the instructor. They could see only up to the pitch attained by B., who, I am certain, would have done better had he attained to a higher pitch of perfection. One cannot give to a child "more than the traffic will bear" without dire results. Of course, a child may, at an elder's instigation, accomplish in a particular moment the elder's advice. But this will not be his work, it will be a lie to the elder and, what is worse, to himself. A considerable moral injury can be done to the child. He is always ready to accept praise and avoid difficulties. Too often teachers are so eager to make an impression that they "improve" the child's work, giving the child a false sense of what is his and what is not, an immoral confusion.

There are many conscientious people who cannot see the "social" or moral value of art in the curriculum. It is "pretty," they will agree, but what can it do toward developing the child? I am a strenuous advocate of the "educational" value of drawing, painting, modelling, etc. "Educational" means to me "harmonizing," "unifying," disciplining." Discipline to me is not the super-imposition of adult control. That is only an expedient or a makeshift, or at best, an external obligation of the child. The discipline that is valuable is the discipline of the task. And the discipline of the task of drawing or painting is inestimable. But here are some obvious task-discipline details which occur: first, there is the control of a tool and materials; second, there is the control of an idea or an intuition; third—and the most significant morally—there is the utilization of error. To effect this third discipline is one of the most important of educational duties. The teacher must be alert, sympathetic and foresighted. This utilization of error is the most important of conquests. For instance, a child dilutes his paint too much, the water flows over his drawing. Tearfully he wants to withdraw. But look, what do you detect? Certain changes in the forms and hues. What do they suggest? New ideas, new forms, a new picture. Tears dry, restored interest, augmented enthusiasm, a sense of victory. N., a boy of seven, was cutting for the first time a design, a picture, in linoleum. He wanted

to make a chicken. But the knife went another way. He was not enough in control of his tool, being too inexperienced and young, to get it to take the curve he was after. But he recognized in the accidental cut the potential picture of a fish, which he completed because of the vivid visual picture his discovery had inspired.

There is, certainly, a limit to how much you may try a child's patience. For instance, clay that crumbles will discourage him, as will soap that splits while cut. Therefore, it is important to select materials that come within the limits of the child's endurance. I recall in my school experience two very unhappy details of my wood-work class. I found sloyd difficult and dull. The making of wedges for which I had no use made me indifferent to the thing I was doing. This is a regular error of our pedagogical procedure; it leaves little room for the child's selection. After I had finally subdued, but not conquered, my displeasure, a knot in the wood foiled my progress. I gave up entirely. To say I should not have done so is of course vain; we are dealing with actual, not hypothetical, children. The second unhappy detail came several years later. My companion and I had built a ship. It was crude but it was an accomplishment. We were verbally chastised by our regular teacher for waste of time. This chilled me completely. In high school, quantity counted in final credits. To a slow worker like myself, the knowledge that I was "behind" was disconcerting and, in the unnerving, I injured the work I was doing. But again the teachers were judging not by the instance but by the rule. This, in spite of the fact that I ranked high in every other subject. I give these few personal instances as representative of faults in our pedagogical, and adult, attitude toward the child's work. His preference and his method should determine all. Evaluation must be relative and relevant.

Back again to the child's expression. The subject-matter of the child's art is usually realistic. Houses, trees, Indians, cowboys. When I say realistic I include the reality of the movie and newspaper experience. Indians and cowboys are movie experiences. Trees to children of the city slums are usually literary experiences. In other words, most of the realistic experiences are duplicate. Children persist in drawing Nell Brinkley, magazine-cover girls with belladonna eyes, ballet girls, kewpie dolls, and comic strip characters. At the camp I directed, a major psychological problem was the freeing of the child's mind from these memories, so that he might create his own work. By insistence and persistence we succeeded in drawing the child to a realization of the growing world about him. Fishing trips became subjects for boys' linoleum cuts. Girls enjoyed designs and fanciful images of trees suggested by the patterns our trees made. Some boys, of more brilliant imaginations, also constructed harmonies of natural and human forms; in one instance the work of a boy, eleven, was charged with the mysticism of Blake, who was the poet of creation, man's childhood. Only one child, a boy of fourteen, drew the nude form, of a boy lying flat and reading; his drawing was cut into linoleum. The boy had spent part of his school life in a progressive boarding school in the country. Had he spent all of it in the city, he too would not have thought of or would have been ashamed to draw the nude form. That is one of the penalties of sophistication, which only the home can modify, since the home is the child's major and most intimate and most profound group contact.

Moons, skies, waters, airplanes, automobiles, ships (of almost irksome reiteration), bridges, fanciful creatures—angels, fairies, etc.—these comprise some of the subjects of children. At first, the child, accustomed to having someone in school or home initiate tasks, will ask, "What shall I draw?" My way has been to answer as I have answered

to children who ask, "What shall I write?" "Look about. You like to draw moons. Do you see that moon over the barn? Why not make a design of it." Or, in the city, "What is a green street car to you?" My writers know where material lies, around them, in them. What is around them becomes part of them. That I know too well. Vice of all tints they get into themselves in this neighborhood of brothels and speakeasies which I have chosen as my educational center. Let us have it out. But let us have also their childhood. In lines, colors, pictures. Pencil to crayon to watercolor. Wax to clay to forms or marionettes. But all of this is play. I would have it so. The play is serious. Serious play is the task. The task born of play is the expression and the truest education. In it is the child revealed to us, and what we are best able to give the child. This is the valuable reciprocity of socialized education, in which individuality is the center from which the social activities and obligations radiate.

Interesting results have been attained in many schools. In those of Mexico City, but the work of the children there, which I saw in Paris, was too adult. Children should not be hurried into the methods and techniques of adult schools. I would have childhood extended as long as possible, although it is, I admit, a tremendous task to keep childhood childhood as long as we do, with all the forces working toward sophisticating the child. When I say, 'ware of the adult, I do not mean the removal of the adult. I think the idea of letting the child alone entirely is unwarranted. The child wants an adult, he likes to be helped to discover himself and the "devices" of his expression. It is wrong to assume that boys playing baseball will break up a game should adults enter. I have played ball with children, danced with them, acted in "shows" with them, written with them, even had verse correspondence with them, and painted with them. But I was not intrusive. Detecting impasses in their expression, I sought to stimulate them to remove the blind wall or get out of the blind alley at its one entrance, and try the open thoroughfare.

Franz Cizek in Vienna has done some interesting things with children, but the limitation of his work is to be found in the fact that children come to him for art only, that his work is separate from the rest of the child's educational routine. This tends to professionalize the child, a grave danger. The youngest children in Cizek's school do the most pleasing, and most childish, of the work. There is too much "art" brought to the child who may be old enough to duplicate, but has not first gone through the necessary slow growth toward this "art." C. Fleming-Williams of Letchworth in England has experimented with the child's expression by having the child paint the abstract, such as "jealousy," "music," etc. This would be an acceptable play for the child. These abstractions are of his experience, he enjoys visualizing them, and they would be in painting true expressions of himself. When Arthur Rimbaud, the French poet, gave colors to the alphabet, Anatole France laughed at him. But there is a relationship between these categories. I tried to convey to a child what rhythm in poetry was, that it was not rhyme nor singsong. I knew I had succeeded when she said, "Oh, yes, it goes like this," and sketched a sort of helix in the air, indicating flow. The same child had listened to a poem I had written called "The Little House." She apprehended the structure of my lines in this remark, "It's just like the little house, brick after brick." We speak of warm colors and acid spite. The figure of speech, the simile or metaphor, is an instance of this tranference from one class of experience to another. Mr. Fleming-Williams' experiment is a hint of the number of approaches one can make to the child's expression and through that to the child.

But, speaking of experiments, let us not

forget that the child's work with creative materials is the child's experiment. He is learning to select and to reject, where to splash and where to be delicate. He is learning tactilely, visually, creatively, and morally. He scribbles first, learns to control the tool, advances to representation (within his understanding, just as scribbling means something to the young child), to a projection of himself. Technique comes after he has played with the forms of his childhood, as grammar comes after speech is learned. It must be remembered that even among great artists details like perspective are not always honored. Perspective is believed by many painters to have done as much harm as good. But this is a digression. To return to the child: he is seldom interested in putting in details. Sometimes he will outline the bricks of a house. Usually he fills in the outline or, if he is drawing on a wall, may paint the mass without outline. Children who have had the orthodox public school art very seldom paint without outline. But children of more progressive schools draw trees in mass, rather than with branches and leaves. It is my belief that the former is more natively childish and nearer to art. The child's work is a simple, unembellished statement of the fact of his sight or imagination. Often it resembles great art, but this should not betray us into a "cult of the child." The resemblance is due to the fact that all fundaments are related.

HARRY ALAN POTAMKIN

Of all God's gifts to the sight of man, color is the holiest, the most divine, the most solemn. The purest and most thoughtful minds are those which love color the most. JOHN RUSKIN

Art is not an enjoyment, a pleasure, an amusement—Art is a mighty thing. It is a vital organ of humanity which conveys conceptions of reason into the domain of sentiment. TOLSTOY

ART AND CHILD'S ESSENTIAL NATURE

"With every liberation of the spirit a corresponding control must be gained or the result is pernicious." —*Goethe.*

EVERY child is born with the power to create; that power, if released early and developed wisely, may become for him the key to joy and wisdom and possibly self-realization. Whether he becomes an artist or not is immaterial.

This awakening is impeded because teachers put their chief interest into helping the pupil produce a good drawing or painting. This emphasis on the product makes criticism external. Definite concrete alterations are constantly suggested, but no effort is made to discover what habit of the brain or hand is at fault. If we observe the pupil we may discover it. The limitation usually lies in a partial functioning of his whole being. The physical, emotional, and intellectual life should all play their parts, and whichever is dormant should be brought into play. This method of awakening the functions develops a natural technique. Spirit creates its own form.

Neither can this awakening be won in the method adopted by some extreme moderns who just turn the child loose to potter about entirely unguided and who admire all his immature products equally. Very little development occurs, his ego becomes inflated and thereafter creation ceases.

But there is a third way, a middle path where the teacher no longer desires his pupil to excel, where he no longer desires him to be utterly free, but where the teacher's rôle becomes that of a lover and student of human beings, whose aim is to release the essential nature of the child and to let that nature create its own form of expression, beginning in play and growing into effort. The integrity of the child is

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